

A-level DRAMA AND THEATRE

Component 1 Drama and theatre

Time allowed: 3 hours

Materials

For this paper you must have:

- an Insert with the prescribed extracts
- an AQA 16-page answer book
- a copy of the set plays you have studied. These texts must **not** be annotated and must **not** contain additional notes.

Instructions

- Use black ink or black ball-point pen. Use pencil only for sketches and diagrams.
- Write the information required on the front of your answer book. The **Paper Reference** is **7262/W**.
- Answer **three** questions: **one** from Section A, **one** from Section B and **one** from Section C.
- The questions in Section B are split into three parts. You should answer **all** parts of your chosen question.
- For Section B, refer to the Insert provided with this paper.
- You **must not** answer on **both** Butterworth's *Jerusalem* and Teale's *Brontë*.
- For Section C, you must answer on a different play to the plays you answer on in Section A and Section B.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

Information

- The marks for each question are shown in brackets.
- The maximum mark for this paper is 80.
- Section A carries 25 marks and Section B carries 30 marks; Section C carries 25 marks.
- For the purpose of this examination, a 'section' is defined as a continuous unit of action, interaction, monologue or dialogue extending beyond a single page of text.
- All questions require answers in continuous prose. However, where appropriate, you should support your answers with sketches and/or diagrams.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Section A: Drama through the ages

Answer **one** question from this section.

For the purposes of this examination, a 'section' is defined as a continuous unit of action, interaction, monologue or dialogue extending beyond a single page of text.

You are reminded that you **must not** answer on **both** Butterworth's *Jerusalem* and Teale's *Brontë*.

Sophocles: *Antigone***EITHER**

0	1
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As a performer of Tiresias **or** as a designer of costumes and accessories for him, discuss your ideas for interpreting Tiresias in **two** separate sections of his confrontation with Creon.

You must make specific reference to the social, cultural **and/or** historical context of *Antigone* in your answer.

[25 marks]

OR

0	2
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Briefly outline your casting suggestions for Antigone **and** Ismene and then discuss how you would direct the characters, in **two** separate sections, to highlight the contrast between their characters.

You must make specific reference to the social, cultural **and/or** historical context of *Antigone* in your answer.

[25 marks]

Shakespeare: *Much Ado About Nothing***OR**

0	3
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As a director **or** as a set designer, discuss how your ideas for creating comedy would be achieved in **one or more** separate section(s) of the play.

You must make specific reference to the social, cultural **and/or** historical context of *Much Ado About Nothing* in your answer.

[25 marks]**OR**

0	4
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As a performer, discuss how you would convey your interpretation of Beatrice in **two or more** separate sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *Much Ado About Nothing* in your answer.

[25 marks]**Goldoni: *A Servant to Two Masters*****OR**

0	5
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As a director **or** as a designer, discuss your ideas for creating comedy in **two** separate sections of the play where Pantalone and Dr Lombardi appear together.

You must make specific reference to the social, cultural **and/or** historical context of *A Servant to Two Masters* in your answer.

[25 marks]**OR**

0	6
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As a performer, discuss how you would create comedy from your presentation of Smeraldina's cheeky personality in **two or more** separate sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *A Servant to Two Masters* in your answer.

[25 marks]**Turn over ►**

Ibsen: *Hedda Gabler***OR**

0	7
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As a performer of Hedda, **or** as a costume designer for her, discuss how you would convey your interpretation of Hedda in **two** separate sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *Hedda Gabler* in your answer.

[25 marks]**OR**

0	8
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Briefly outline your casting suggestions for George Tesman **and** Eilert Loevborg and then discuss how you would direct them, in **two or more** separate sections, to highlight the contrast between their characters.

You must make specific reference to the social, cultural **and/or** historical context of *Hedda Gabler* in your answer.

[25 marks]**Brecht: *The Caucasian Chalk Circle*****OR**

0	9
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As a director **or** as a designer, discuss how your ideas for reinforcing Brecht's message about the differences between the rich and the poor would be achieved in **two** separate sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *The Caucasian Chalk Circle* in your answer.

[25 marks]**OR**

1	0
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As a performer, discuss how you would achieve your preferred audience response(s) to the Governor's Wife in **two** separate sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *The Caucasian Chalk Circle* in your answer.

[25 marks]

Fo: *Accidental Death of an Anarchist***OR**

1	1
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As a director **or** as a designer, discuss your ideas for highlighting tensions between the police officers in **two** separate sections of the play where they squabble about the death of the 'anarchist'.

You must make specific reference to the social, cultural **and/or** historical context of *Accidental Death of an Anarchist* in your answer.

[25 marks]**OR**

1	2
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As a performer playing the role of Bertozzo, discuss how you would achieve your preferred effects for the audience in **two** separate sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *Accidental Death of an Anarchist* in your answer.

[25 marks]**Butterworth: *Jerusalem*****OR**

1	3
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As a director, **or** as a performer playing the role of Ginger, discuss how you would show Ginger's attitudes towards Johnny in **two** sections of the play.

You must make specific reference to the social, cultural **and/or** historical context of *Jerusalem* in your answer.

[25 marks]**OR**

1	4
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As a designer, discuss how your selected design ideas would create an appropriate setting for the action **and** set the mood in **two** separate sections of the play. You should refer to **one or more** of the following design elements:

- set and props
- costume
- lighting
- sound
- projections.

You must make specific reference to the social, cultural **and/or** historical context of *Jerusalem* in your answer.

[25 marks]**Turn over for Section B****Turn over ►**

Section B: 20th and 21st century drama

Answer **one** question from this section. Answer **all three parts** of the question.

You are reminded of the **requirement** to make reference in your answers to the social, cultural **and/or** historical context of your selected play text.

You are reminded that you **must not** answer on **both** Butterworth's *Jerusalem* and Teale's *Brontë*.

The extracts for this section are printed in the attached booklet.

The questions for this section are printed in the following order:

Question number and set play:

15. Lorca: *Yerma*

16. Williams: *The Glass Menagerie*

17. Berkoff: *Metamorphosis*

18. Wertenbaker: *Our Country's Good*

19. Churchill: *Cloud Nine*

20. Teale: *Brontë*

Question 15

Lorca: *Yerma*

Answer all parts of this question in reference to the extract printed in the enclosed Insert.

You must make specific reference to the social, cultural **and/or** historical context of *Yerma* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from Act Three, Scene Two.

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1

 Explain and justify how you would direct the actors playing Yerma **and** Pagan Woman from **line 1** to **line 37**, to achieve your preferred effects. **[10 marks]**
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|---|---|
| 1 | 5 |
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2

 As a performer, explain and justify how you would perform the role of Juan, from **line 39** to the **end of the extract**, to achieve your preferred audience response to Juan at this point in the play. **[10 marks]**
- | | |
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| 1 | 5 |
|---|---|

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3

 As a designer, explain and justify how your designs for set **and/or** costume would create a suitable setting **and** atmosphere for the extract. **[10 marks]**

Turn to page 13 for Section C

Turn over ►

Question 16 Williams: *The Glass Menagerie*

Answer all parts of this question in reference to the extract printed in the enclosed Insert.

You must make specific reference to the social, cultural **and/or** historical context of *The Glass Menagerie* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from the end of Scene Seven.

1 6 . 1

Explain and justify how you would direct the actors playing Laura **and** Jim from **line 1** to **line 56** to create your intended effects.

[10 marks]

1 6 . 2

As a performer, explain and justify how you would perform the role of Laura, from **line 66** to the **end of the extract**, to reveal Laura's responses to Jim's kiss.

[10 marks]

1 6 . 3

As a designer, explain and justify how your design ideas would contribute to the atmosphere at this point in the play. You should refer to **one or more** of the following design elements:

- set (including projections)
- costume
- lighting
- sound.

[10 marks]

Turn to page 13 for Section C

Question 17 Berkoff: *Metamorphosis*

Answer all parts of this question in reference to the extract printed in the enclosed Insert.

You must make specific reference to the social, cultural **and/or** historical context of *Metamorphosis* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from the early part of the play.

1	7
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1

 Explain and justify how you would direct your cast, **excluding** the actor playing Gregor, from **line 52** to the **end of the extract**, to highlight the Samsa family's fear of the Chief Clerk.

[10 marks]

1	7
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2

 As a performer, explain and justify how you would perform the role of Gregor in the extract to convey his confusion at his altered state.

[10 marks]

1	7
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3

 As a designer, explain and justify how your make-up and costume designs for Greta **and** the Chief Clerk would convey aspects of their characters to the audience.

[10 marks]

Turn to page 13 for Section C

Turn over ►

Question 18 Wertenbaker: *Our Country's Good*

Answer all parts of this question in reference to the extract printed in the enclosed Insert. You must make specific reference to the social, cultural **and/or** historical context of *Our Country's Good* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from Act One, Scene Five.

- | | |
|---|---|
| 1 | 8 |
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1

 Explain and justify how you would direct Ralph's exchanges with Meg **and** with Mary to show his contrasting attitudes towards the two women. **[10 marks]**
- | | |
|---|---|
| 1 | 8 |
|---|---|

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2

 As a performer, explain and justify how you would perform the role of Sideway in the extract, to show his pride in his 'profession' **and** his love of the theatre. **[10 marks]**
- | | |
|---|---|
| 1 | 8 |
|---|---|

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3

 As a designer, explain and justify how your designs for make-up, costumes **and** accessories for **two** characters in the extract would be appropriate at this point in the play. **[10 marks]**

Turn to page 13 for Section C

Question 19 Churchill: *Cloud Nine*

Answer all parts of this question in reference to the extract printed in the enclosed Insert. You must make specific reference to the social, cultural **and/or** historical context of *Cloud Nine* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from Act One, Scene Two.

1 9 . 1 Explain and justify how you would direct Clive in his interactions with other characters, from **line 46** to the **end of the extract**, to achieve your preferred effects for the audience.

[10 marks]

1 9 . 2 As a performer, explain and justify how you would perform the role of Edward to convey your interpretation of his character at this point in the play.

[10 marks]

1 9 . 3 As a designer, explain and justify how your design ideas would contribute to the festive atmosphere of the Christmas 'picnic' party. You should refer to **one or more** of the following design elements:

- set
- costume
- lighting
- sound
- projections.

[10 marks]

Turn to page 13 for Section C

Turn over ►

Question 20 Teale: *Brontë*

Answer all parts of this question in reference to the extract printed in the enclosed Insert.

You must make specific reference to the social, cultural **and/or** historical context of *Brontë* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

The extract is taken from the end of Act Two.

2 **0** . **1**

Explain and justify how you would direct the actors from **line 1** to **line 47** to achieve your preferred effects for the audience.

[10 marks]

2 **0** . **2**

As a performer, explain and justify how you would perform the role of Charlotte from **line 49** to **line 114** to convey her changing feelings for Bell Nicholls.

[10 marks]

2 **0** . **3**

As a designer, explain and justify how your design ideas would contribute to the emotional intensity and sense of finality created in the extract. You should refer to **one or more** of the following design elements:

- set
- costume
- lighting
- sound
- projections.

[10 marks]

Turn to page 13 for Section C

Section C: Live theatre production

Answer **one** of the following questions with reference to **one** live theatre production that you have seen.

At the beginning of your answer you must state: the name of the piece; the name of the company and/or director; the date that you saw the production; and the venue you attended.

You should also state the medium of the production:

- live theatre **or**
- live theatre streamed **or**
- digital theatre

For Section C, you must answer on a different play to the plays you answer on in Section A and Section B.

EITHER

2	1
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Briefly explain how **one or more** of the following production element(s) were used to create specific effects at particular moments:

- projections
- masks
- make-up
- puppets.

Analyse and evaluate the contribution of the selected element(s) to the total dramatic effectiveness of the production.

[25 marks]

OR

2	2
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Briefly explain how the set design created an appropriate setting for the action of the performance at particular moments. Analyse and evaluate the contribution that was made by the set design to the total dramatic effectiveness of the production.

[25 marks]

OR

2	3
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Briefly explain how **one or more** performer(s) used their performance skills to achieve a sympathetic audience response at particular moments. Analyse and evaluate the contribution that was made by your chosen performer(s) to the total dramatic effectiveness of the production.

[25 marks]

OR

2	4
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Briefly explain how **two or more** performers worked together to create surprising dramatic effects at particular moments. Analyse and evaluate the contribution that was made by these performers to the total dramatic effectiveness of the production.

[25 marks]

END OF QUESTIONS

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